

KISS

No.1

SACRIFICE



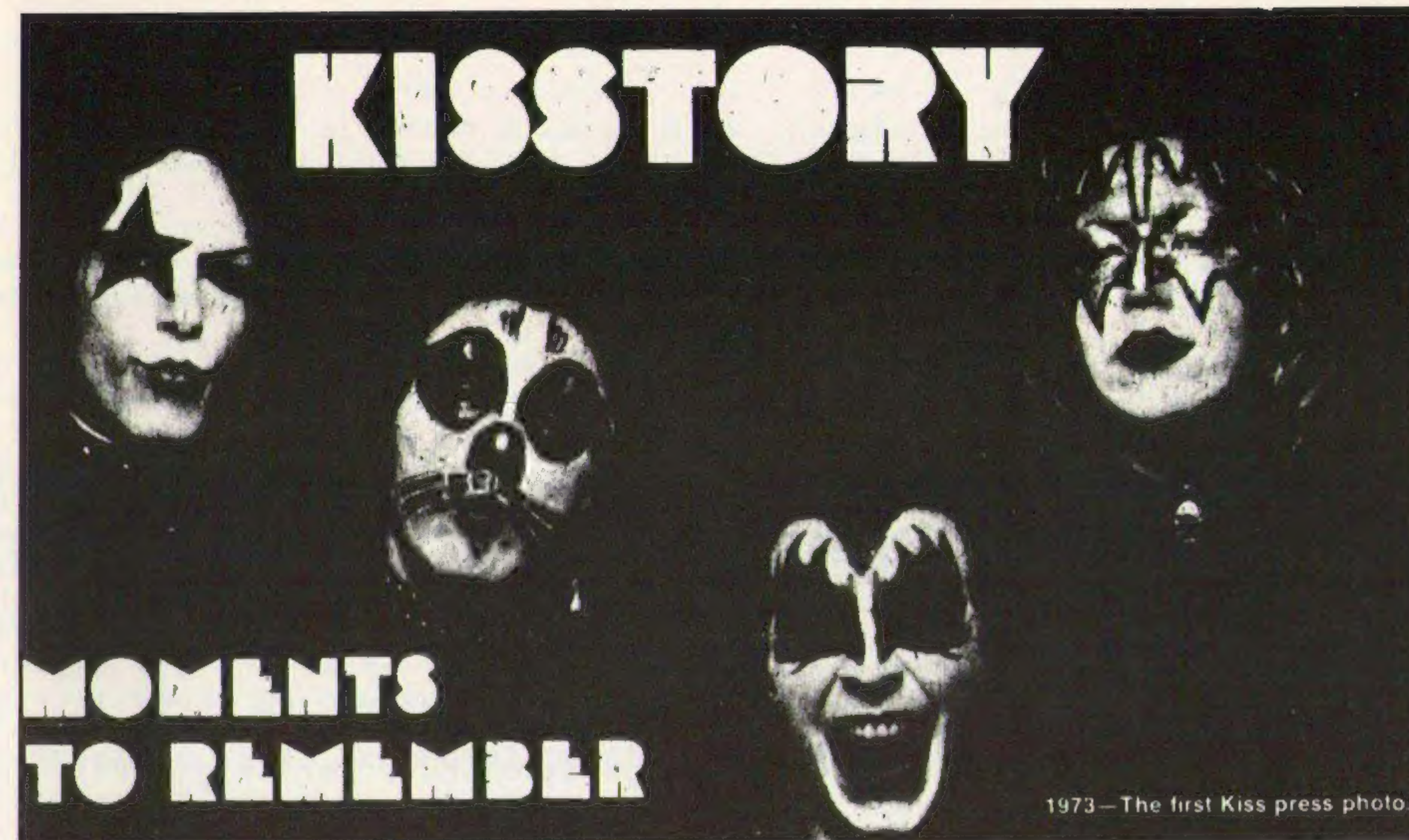


KISS INVADES NEW YORK

Editorial

Welcome KISS freaks of the world, to the very first issue of "SACRIFICE". First off I would like to say that this Fanzine is in no competition with any other Fanzines/Fan Clubs, here in Australia, or overseas. The idea of "SACRIFICE" is to concentrate on KISS, in make-up. This doesn't mean we are going to forget BRUCE KULICK, and the latest member of KISS, ERIC SINGER. We will have pages in every issue relating to what KISS is doing to-day, and the rest will be on the make-up days. This is also a Fan's Fanzine. If you have something to say, say it. If you don't like what KISS is doing, or you are PISSED OFF with what another ex-member of KISS is saying, or another fan club is treating you like shit, then send it in. We also don't mind if you want to swear. We aren't going to censor the word FUCK, just write what you feel. The only word we will not print is CUNT. In order for us to become the biggest and the best Fanzine, in the world, we need you (the fans) to help. Send in those L.P. reviews, drawings, articles, photos etc. We need your help to show KISS that they aren't dead, here in Australia, and that interest in the band is still alive. I would also like to explain that the name of the Fanzine "SACRIFICE" is by no means Satanic or a Death Mag. We got the name from a band called VENOM. We went through heaps of names and discarded calling the Fanzine after a KISS L.P. or song. So KISS freaks, we hope you enjoy our first issue of "SACRIFICE" and we hope you enjoy this new Fanzine.

MARK FINDEISS



Hi! people. This is the first issue and thus the first installment of KISSTORY, and goes up until the end of 1974, as I go through the years, with KISS, my favourite group. I hope you find it interesting, read on.....

The tale begins, in 1971, when Gene, met Paul through a mutual friend and neither of them endeared himself to the other. I'm sure if someone told them that they would still be together, 20 years later, they would have died of laughter. But, at that fateful meeting, Gene wanted to know what Paul could play, and probably also if he could actually play. Paul must have surprised him when he played 'Sunday Driver', to Gene, as it eventually wound up on the first KISS album, as "Let me Know" (but you all knew that).

Thinking that they've seen the last of each other, Paul and Gene, go their separate ways, and form bands that go nowhere and do nothing. When they do get back together, they realise that Paul has been trying to join Gene's previous bands, with no success.

Deciding to stick together, they form 'Wicked Lester', a sorry bunch of sags, if ever there was one, continue to do nothing, but on a higher level. This band actually got a record deal with CBS and an album was recorded, but never released, and if you hear it, you'll know why. Songs like "We want to shout it out loud" sound like something to be played at a wedding, certainly not KISS fare. Some of the songs showed promise, however, these being "She" and "Love her all I can", which ended up on "Dressed to Kill" in 1975, but more of that in future issues.

Noticing how bland 'Wicked Lester' looked, as a band, Paul and Gene started toying with the idea of a flashy band, that has an identifiable image and great music to go with it. KISS has been conceived. They search through musical publications, until they come to an advert that says "Drummer, willing to do anything to make it". They contacted this enthusiastic individual and went to see him at The King's Lounge, the next night, and Peter Criss joined the ranks.

Months of rehearsal, followed, as the trio tightened their sound and perfected their make-up/costume ideas. When they feel they are ready, they place an ad in 'Village Voice' for "A guitarist, with balls" and hold auditions. A man, by the name, of Bob Kulick is second last to play and looks like a shoe-in, until Paul "Ace" Frehley, walked (nay, stumbled) in the door. Wearing the famous red and orange sneakers, and an attitude that got him the gig. They have the name KISS, and Ace designs the lightning bolt logo, while they plan their next big move, world domination, or something like that.

KISS' first gig was at a small club, in Queens, NY called Coventry on January 28, 1973, for three nights, with as much flash as they could affect. They continued playing in the New York area, building up a small following, as word got around of this exciting new band. All this time, the band were also sending out invitations, to anyone in the music industry, that they could think of, urging them to come to this amazing band, in the hope of getting good music contacts. This scheme was to pay off, big time.

On June the 17th, they recorded a five song demo. tape, at Electric Ladyland Studios, in New York, with legendary Eddie Kramer producing. The studio owed Gene, and Paul, money for session work, and instead the boys took the studio time. This awesome tape included: "Firehouse", "Watchin' You", "Strutter", "Deuce", and "Black Diamond" and would help KISS get their future record deal. KISS played the Hotel Diplomat on August 11, and there they met T.V. producer Bill Aucoin. He met, with them, after the gig and borrowed the demo. for a month. Then he called back, promising a record deal, in two weeks, or they could forget the whole deal. KISS accepted and two weeks later, they were signed to the newly formed Casablanca Records label, of which Neil Bogart was president. The group played more shows as Casablanca poured money into their promotional machine.

October saw KISS enter the studio with producers Kenny Kerner and Ritchie Wise, to cut the KISS ALBUM and it was unleashed on a largely unsuspecting world, on February 18, 1974. Not exactly a huge seller. It did reasonably well, but did not bring in nearly enough money to support the group, so constant touring was in order, opening for anyone that would take them. Gene appears on the Mike Douglas show, and the band play "Firehouse", live, and they do a spot on the Dick Clark's In Concert series.

All this activity helped put KISS in the public eye, but the band was constantly operating at a loss, so they entered the studio and the ensuing album became "Hotter than Hell", released on October 22 of that year. Recorded at Village Recorder studios, in Los Angeles, it was markedly different to their first. The sound was a lot rawer, and heavy, with a ballad, from Gene, the excellent (or should that be bodacious?) "Goin' Blind".

After "Hotter than Hell's" release, KISS hit the tour trail again, and though the album's sales were nothing to write home about, KISS were a major interest, by now, on the live front, capable of selling out 3,000 seat venues, at times. The stage is set for the rise of a new supergroup. Till next issue.

Ivica.



Quotes & Facts

KISS QUOTES

"Where are We?" - Paul Stanley - 1974.

"This is the kind of act I have always wanted to see" - Paul Stanley - 1974.

"What this group needs is a gimmick" - Alice Cooper - 1974.

"They could make it as a straight forward Hard Rock group, but the other stuff makes their presentation that much more explosive" - Bob Merdis - writer - 1974.

"What're you gonna to do after I breathe fire?" - "Just come out and play Rock and Roll?" - Gene Simmons - 1974.

"The hardest of Hard Rock macho glitter, some call it Thunder Rock, you roll with them, or they'll roll right over you" - Bob Merlis - 1974.

"When I first saw them in a small New York club, their music hit me like a bolt of lightning. Their sound, their image was something I had waited seven years to find. Here finally was a group whose music and visuals came together in perfect harmony" - Neil Bogart - 1974.

"I hope the four guys who make up the group, whose names don't matter, are putting money away for the future, because KISS won't be around long" - Seattle Daily Times - 1974. (Editors note: to the guy who wrote this, in the words of Bart Simpson, "Eat my shorts" as they have outlasted you, you wanker".

"If we don't get rich from this they will have to put me in a padded cell" - Peter Criss - 1974.

"We love Ace". - Bathroom Wall at the 'Daisy', in Amityville - 1973

"Frehley is Flash" - Paul Stanley, on Ace Frehley - 1973.

"After the gig, KISS member's prove to be knowledgable, academic types, no dope, no cigarettes and the biggest problem was the removal of make-up. They posed readily, and weren't ignorant or arrogant" - Richard Creamer - Writer (early '70's). (Editor's note: "Only because they couldn't afford drugs in those days").

"Ace has a preoccupation with the Eric Von Danniken theory, you know. Space men visiting earth, and all that, he is always tripping over his feet, or bumping into walls, so he thinks he hasn't got used to the gravity here yet" - Gene Simmons on Ace Frehley - 1974. (Editor's note: Gene - Ace took too many drugs").

We would like to thank Strangways Fanzine, and especially Larry Blake, for the KISS Quotes - thanks dude! Write to Larry, as he does fantastic drawings, and cartoons. Address on contact page.

FACTS

When Ace first went to audition for KISS, in 1973. Bob Kulick was in the middle of his audition when Ace walks in, plugs his guitar in, and starts playing along. Peter says the following about that incident: "At first Gene, and Paul, thought Ace was Japanese, but I liked his arrogance. I liked his balls, I liked the confidence he had. After he had played for awhile we all knew he was good. Ace's playing was better than anybody's else's and that is why he got the job.

In the days of 'Wicked Lester', the band Gene and Paul were in, before KISS, Brook Ostrader and Tony Zarrela, who both are credited on Gene's solo L.P., of 1978, are the other two "Wicked Lester" members.

The song 'Love Theme from KISS', from KISS' debut album, in 1974, was originally the introduction from a KISS tune called "Acrobat".

Gene's blood spitting act, that Gene is famous for throughout the '70's, and early '80's, was originated from a 1973 photo session, where Gene posed with a drip of blood, running from his mouth. This was done purely for the photo shot, but remained his trade mark for many a KISS concert.

The top hair notch, on Gene's head, started when Gene would tie his hair up, away from his face, to apply his make-up.



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'SACRIFICE FANZINE' will also publish a newsletter called 'SNEAK ATTACK', which will bring you updates, between each issue of 'SACRIFICE'. 'SNEAK ATTACK' will feature the latest new's, on KISS' U.K. & the latest "Revenge" Tour. Members, who subscribe directly to us, will be entitled to receive 'SNEAK ATTACK' - people who buy individual issues, from record stores, will be unable to receive this newsletter.



In this issue we are going to review the first two KISS L.P.'s - KISS and HOTTER THAN HELL - both released in 1974.

Album Reviews



Before the release of this album, KISS built a reputation based on hard driving rock and a stage show with visuals the likes of which had never been seen. As a support act these four flamboyant New Yorkers, in Kabuki style make-up, blew many an opening act, off the stage. But was the music powerful enough to stand up without the aid of the stage show theatrics? Quite simply, the answer was yes.

The critics hated the album, the fans loved it. As is the case with most hard rock acts, KISS songs dealt, implicitly or not, with sex, sex, and more sex. The album itself contained its share of filler tracks, a cover of Bobby Rydell's '60s hit "Kissin Time" and the horrid "Love Theme from KISS: - (the only track whose writing was ever credited to the whole band).

The album did contain some future KISS classics: "Strutter" (a song that KISS have themselves recorded twice), "Firehouse" (including Ace Frehley's scorching solo), "Cold Gin", plus "100,000 Years" with Paul Stanley's silky vocals over twin acoustic guitars on "Black Diamond", this band proved that they were more than just musical theatrics.

In the years to come, many of the tracks from KISS are still staples of the live shows: "Strutter", "Firehouse", "Cold Gin", and "Black Diamond" - even Ace still plays "Deuce" in his set. Love them or hate them, KISS are here to stay.

Packaged as eyecatchingly as the previous album was plain "Hotter than Hell" exploded onto the scene just eight months after its predecessor. The Japanese symbolism assured interest in that part of the world and after conquering America, it was now time to attack the huge Asian market.

The rest of the world would be next. A new look Peter Criss appeared on the cover. Gone were the red whiskers and chin fur. KISS were hungry and after constant touring, they were ready to prove that they were here to stay. But it seems that the touring may have had an effect on the song writing, as this album failed to match the strength of the first. But none the less "Hotter than Hell" was a step forward. The first track "Got to Choose" features a classic Ace Frehley solo, and is arguably the best track on the album. The Gene Simmons penned ballad "Going Blind" fails to hit the mark, but



things pick up with "Hotter than Hell" and "Let me Go Rock N Roll". Side two rocks along with "Watching You" and "Mainline", and the album ends with "Strange Ways", with Peter Criss on vocals. By to-days standards the mix on the early albums sound a little thin, but the best was yet to come.

Vince Baldwin,
N.S.W.
Australia.

For me these two L.P.'s are in my top five KISS L.P.'s. These L.P.'s are simply raw KISS. Although KISS L.P.'s of to-day have better production and song writing I always go back to the original L.P.'s. With KISS classics that have conquered Rock Arena's throughout the world, such as "Strutter", "Cold Gin", "Deuce" and, of course, the ever so popular "Black Diamond", among KISS' most popular live songs. Then we have the heavy bizarre songs, which I hope, one day, KISS will play live, such as "Kissin Time" and "Love Theme from KISS". Among the other great KISS classics, such as, "Firehouse", the ever heavy "100,000 years", "Nothing to Lose", "Hotter than Hell", "Let me go Rock N Roll" and "Parasite", these albums just can't be beat.

If you don't have these two L.P.'s, go out and buy them, and play them fucking loud. Two of my all time KISS L.P.'s - "KISS" and "Hotter than Hell". Hopefully one day KISS will regain the raw energy, and heavy sound, that they showed on these two great L.P.'s.

MARK FINDEISS
KISS "SACRIFICE".

The first KISS album has to be one of their best. The sound is really raw with lots of guitar. The stand out songs have to be "Strutter", "Black Diamond", "Cold Gin", "Firehouse" and "Deuce". These songs are also still played live. The second album is one of my favourites, with most of the tracks being very good to excellent. I think "Going Blind" and "Got to Choose" could have been released as singles. Maybe they should think about playing "Watching You", live, on their next tour.

Steven Hirst,
A.C.T.
Australia.



The first two KISS albums represent something of a launch for KISS. Not only were they released in 1974, but also make a respectful mark in KISS' catalogue today. In this issue, I am going to review the first two KISS albums, and how they stand up against the others. The first KISS album, simply titled "KISS" saw the light of day on February 18, 1974. Not only were the four painted faces on the cover despised by parents and loved by teenagers, but the music that gave your mother arthritis would prove to be adored by millions within the next few decades. KISS have a medieval look and this was to mark an era of band presentation and visual effects, all over the music industry.



"STRUTTER"

Till this day this remains a classic in the current KISS set list, and why shouldn't it? This song sports a moderate rock beat, and is a classic now-a-days. Although Peter isn't really busy behind the drums, the vocals are strong and the guitar work is rock at its best. This song was written about New York girls, as Paul puts it.

"NOTHING TO LOSE"

This rock number, with Peter backing up on vocals, throughout the chorus, is a catchy tune and was released as a single, way back in 1974, and was played quite a bit on A.M. radio, and the world had its first dose of KISS. For all of you Tour buffs, this number hasn't been played, live, since the 1976/77 "Rock N Roll Over" Tour. I personally think the live version is a much stronger version than the studio one.

FIREHOUSE

"Get the Firehouse" are the lyrics, in another KISS classic, from the debut album. This track, in which a man by the name of Eddie Solon, is responsible for the fire truck siren, at the end, is the part of the of the KISS show, where Gene breathes fire. Peter's drumming is quite impressive, in this number, with the soldier-like tapping of the snare drums. Paul's lyric seems calm by his standards, and why isn't this in the current KISS set-list?

COLD GIN

None other than the "Space Ace", himself, could write a song like this. However, Gene takes on vocal responsibilities, which seems quite out of character, for him. This slow, but heavy, rock number, is one of the KISS staples, performed on every tour excluding the 1977/78 "Love Gun" Tour, and the 1979 "Dynasty" tour. This track is very much guitar orientated, and is a KILLER track, live, to the dismay of some KISS fans. They may say that it has been over-used in the KISS shows.

LET ME KNOW

This track originally titled "Sunday Driver", was the first song Paul, and Gene, ever worked on together, and seems to be a refreshing one. It shows some of the expert guitar-work that Ace can achieve. Some of this work was later used during his guitar solos, on stage, during "She". Over-all, this song is heavy in tune, and satisfactory in vocals. Now we turn the L.P. over, or the cassette. If you have a C.D., it just goes on. The L.P. continues:

KISSIN TIME

If I recall correctly, this was a cover, but which band it was, I just can't think of at the time I am writing this. This would easily go down as my favourite track, of the first album, whereas I know some fans who absolutely hate it. But, with the exchanging of vocals, between Paul, Gene and Peter, this gem is impressive guitar-sound wise, and the vocals are very catchy, as is the chorus. The whole purpose of the song, and lyrics, is about KISSING. The few names of American cities, is a riot for all you geography buffs.

DEUCE

This mega cool guitar orientated track extracted some of Ace's better guitar work, and the vocals are quick one-liners. Some bands, to date, have covered this track, but none can do it better than KISS can, but for the power of the live version, which is a little more heavier, you should put your ear-drums against a large speaker and put on the KISS live album "Alive", and brace yourself for that experience, one you won't forget in a hurry.





GOIN' BLIND

This track is still, to this day and age, immensely popular with the fans. Many KISS Fanzines have held surveys for the best top fifty KISS songs and this track has always nudged it's way into the chart, which is strange as KISS have never played it live to date. The track, however, is rather an emotional one, in a way, and the guitar melody is slow, but impressive. Side one is shaping up well so far.

HOTTER THAN HELL

Another slower track, but a KILLER one though, and the title track of this album. It has some busy drum work, from Peter, and the guitar work is mostly three chords, but this one, at least, should be added to the KISS set-list.

LET ME GO ROCK AND ROLL

This quick track is very much guitar orientated, and the song, which KISS used on several tours, had approximately two minutes of additional live guitar jamming mostly originating from Ace Frehley. This heavy duty number has been recently requested by numerous KISS fans.

ALL THE WAY

.....1, 2, 3, 4 is the count given out by the tongue himself, before breaking into this raunch rocker. I personally find this one easy to get into, and like some KISS songs, has just been recorded and has gone really unnoticed. Unfortunately, that is the way. The song is as heavy as tracks on side one and fits in well to the album.



WATCHIN YOU

It seems that most of this L.P. was made up of slower material, but there is no need to complain, as this mother of a song has some ghoulie vocals from Gene, and some lower chord guitar work, and this stands out amongst some of the others.

MAINLINE

It seems Paul wrote this one, but Peter takes on lead vocal responsibilities. This is a little faster than some of the other material, on the L.P. Though, this one does not appeal, to me, very much.

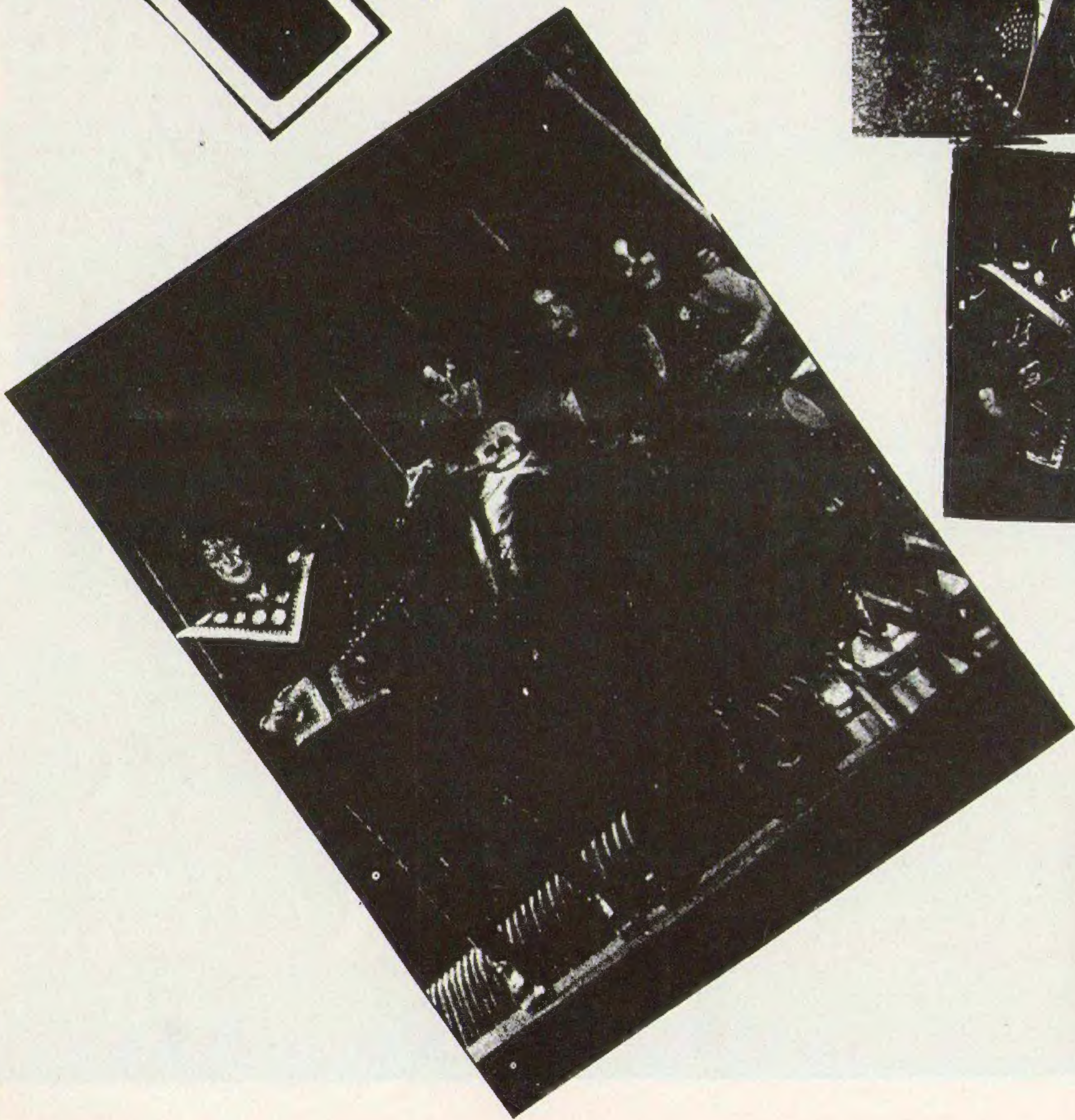
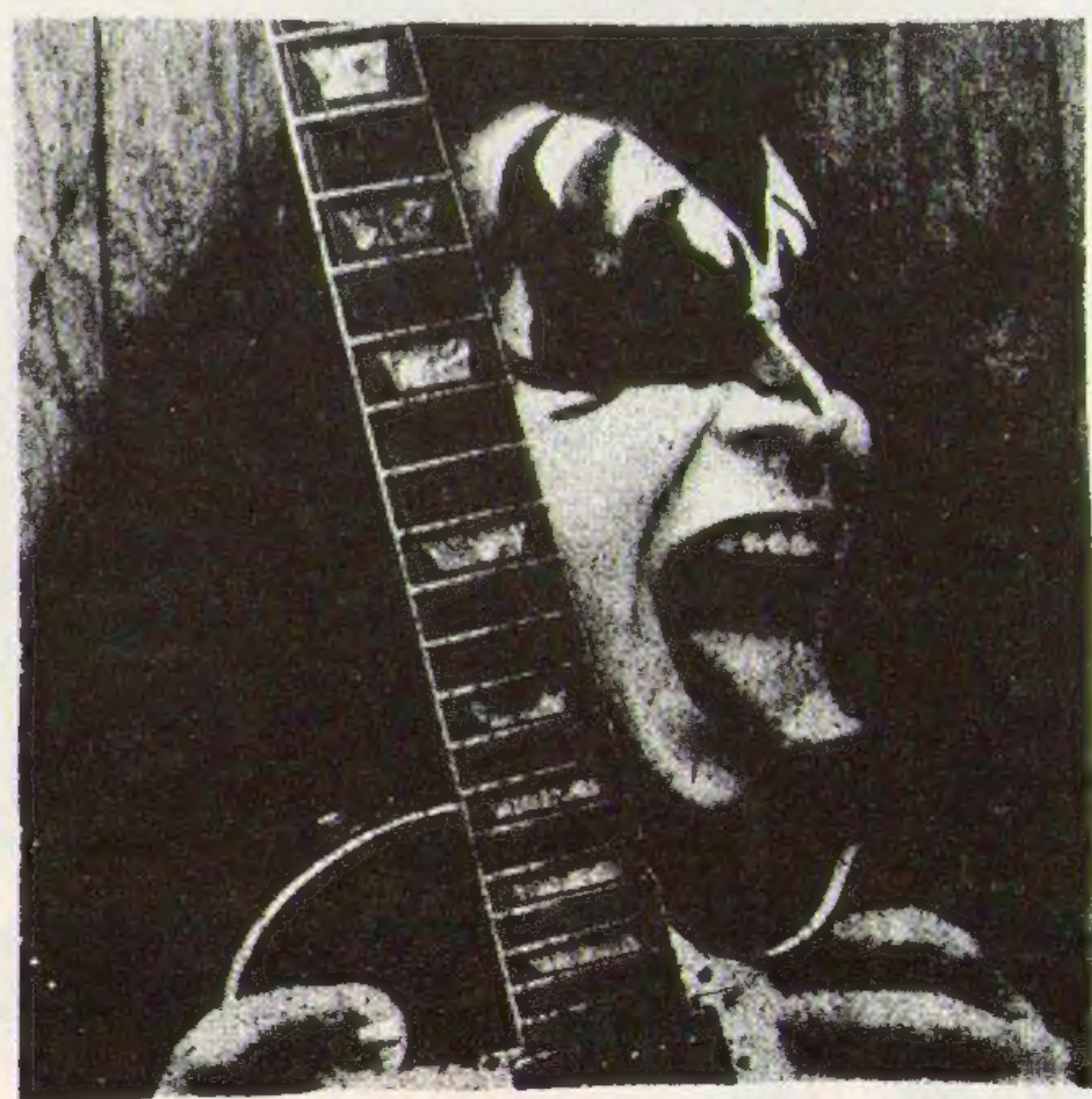




KISS



KISS





LOVE THEME FROM KISS

Personally, a waste of time on a KISS album. I don't hate it, but the demo submitted to 'Casablanca Records' in 1973, was capable of having something more worthwhile up its sleeve, for the boy's to produce, instead of an instrumental piece. Whereas something as hard as the song "She", which was fully produced and ready to record, on the making of this album, in which it originated as a 'Wicked Lester' track, as a ballad, could have been put on the album instead of this. However, this track has a mushy sort of feel, to it, and any of you heartbroken KISSERS! out there, who are down and out, don't listen to this one, as the sound of the guitars, in slow melody, will make you want to cry and make yourself feel more depressed.

100 000 YEARS

A sliding bass line, to open the song, is enough to bring you back into the album, and having a heavy rock number, after a moderate beat, is something of a different sort. That is where the mixer, of the L.P., might have had a problem. However, Paul's raunchy vocals, in this, are tough, and the song is heavy, and Peter has that bit of pad punishing, after the lead break, but this song is liked more than some realise.

BLACK DIAMOND

Paul was originally supposed to sing this, but producers Kenny Kerner and Richie Wise, later drafted Peter to take on the lead vocals, whereas, Paul takes the vocals on the acoustic introduction, which turns into a solid hard-rocker. Peter is impressive, with vocals and the catchy chorus, and is probably why this song has been one of the major tracks used in the KISS gigs, over the years.

October, 1974 came along, and KISS had toured America, Canada and even Alaska, with bands for support. A lot of the songs from "Hotter than Hell", were written on the road, and KISS, this time, had become more heavier than the debut album.

GOT TO CHOOSE

A slow, but heavy, song in which the chorus "WWWOOOOHHOO" grabs the ears, and Paul's vocals, in this, are a little sly and sleazy. One of my favourite tracks, on the album. Great!

PARASITE

The Space Captain, himself, wrote this, and this number some great chord-work on the guitar. The Demon handles the vocals, also, which are tough, and alive. This is one of the better numbers on the album.

DIRECTION-MANAGEMENT

rock
steady

KISS

Casablanca

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COMIN HOME

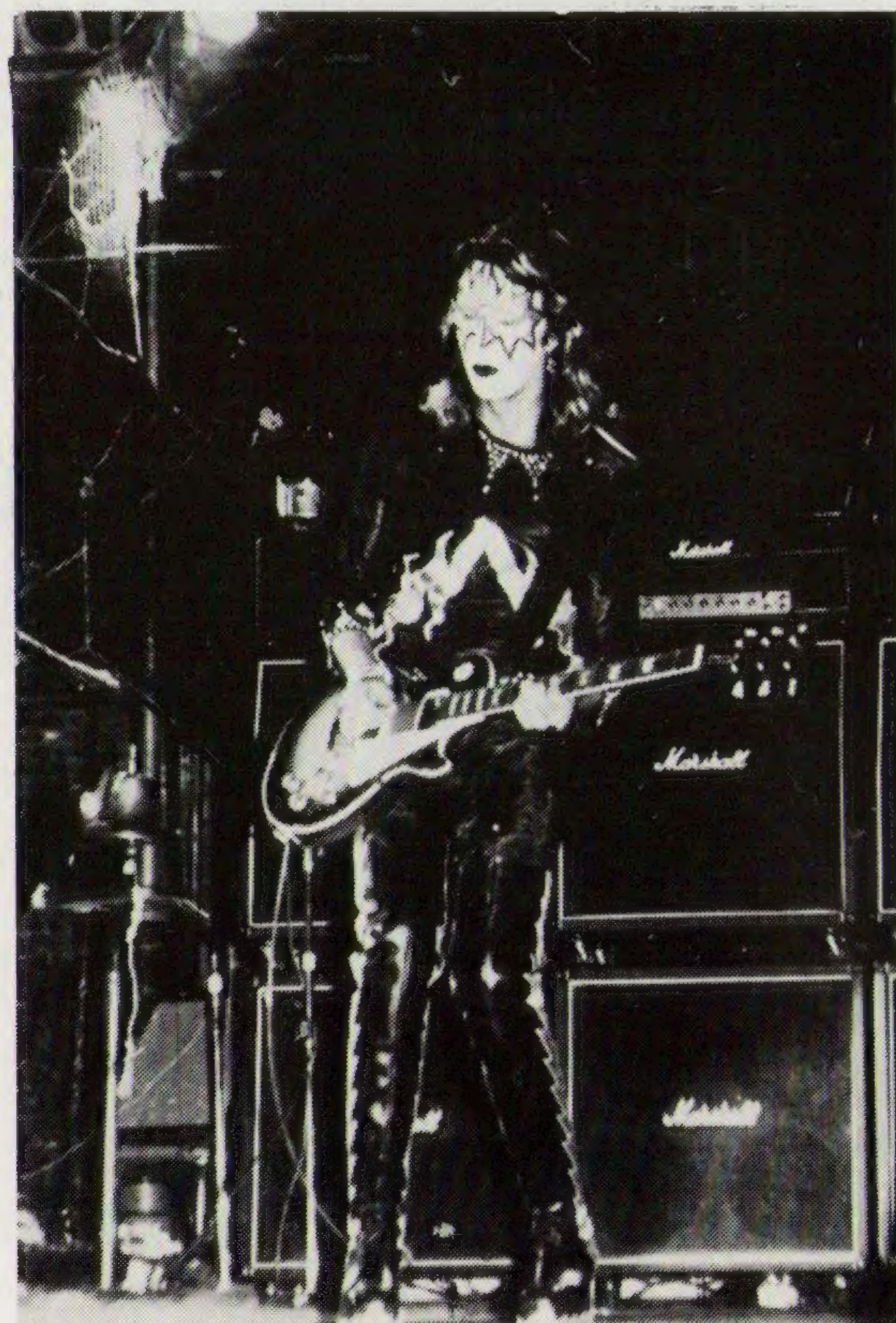
Paul, and Ace collaborated together on this one, and this song appeals, to me, in that this is one of the more pleasant and happier songs, on the album, and Peter's drum work, on this, I find to be catchy. I have never looked into this, but the work is great.

STRANGE WAYS

Ace, the Space Cadet, wrote this, and like several other numbers he wrote on this album, other members, of the group, took care of the vocals. Peter uses his vocals to perfection, with his calm voice, with Gene's voice dominating in the chorus. The guitar work is also there, but familiar, a heavy track.

So there you have it, the first two albums reviewed. I know each and every KISS fan has their favourite album and song etc., but in my personal opinion, the first KISS album narrowly wins over "Hotter than Hell". The first KISS album has too many KISS classics, which we have grown up with. I suppose, if more material off "Hotter than Hell" was included on KISS' Greatest Hits Album, and also played more often in concert, maybe we would take note of the "Hotter than Hell" album, a little more. Anyway, I hope all of you enjoy this edition of the Fanzine ... Take care and keep rocking with the best! KISS.

ASHLEY O'TOOLE
Victoria
Australia



"KISS"

RELEASED FEBRUARY 18, 1974

PRODUCERS: KENNY KERNER & RICHIE WISE
RECORDED AT: BELL SOUND STUDIOS, N.Y.C.

SIDE 1

- * "Strutter" - 3.10 -
(Stanley/Simmons).
- * "Nothin' to Lose" - 3.26 -
(Stanley/Simmons).
- * "Firehouse" - 3.18 -
(Stanley).
- * "Cold Gin" - 4.21 -
(Frehley).
- * "Let me Know" - 2.58 -
(Stanley).

SIDE 2

- * "Kissin Time" - 3.52 -
(Mann & Lowe)
- * "Deuce" - 3.05 - (Simmons)
- * "Love Theme from KISS" -
2.24 - (Stanley/Simmons/
Criss/Frehley).
- * "100,000 Years" - 3.22 -
(Stanley/Simmons).
- * "Black Diamond" - 5.11 -
(Stanley).



"HOTTER THAN HELL"

RELEASED - OCTOBER 22, 1974

PRODUCERS: KENNY KERNER & RICHIE WISE
RECORDED AT THE VILLAGE RECORDER, L.A.

SIDE 1

- * "Got to Choose" - 3.52 -
(Stanley).
- * "Parasite" - 3.01 -
(Frehley).
- * "Goin Blind" - 3.34 -
(Simmons/Coronel).
- * "Hotter than Hell" - 3.30 -
(Stanley).
- * "Let me go, Rock N Roll" - 2.16 -
(Stanley/Simmons).

SIDE 2

- * "All the Way" - 3.17
(Simmons).
- * "Wachin You" - 3.45 -
(Simmons).
- * "Mainline" - 3.50 -
(Simmons).
- * "Comin Home" - 2.37 -
(Stanley/Frehley).
- * "Strange Ways" - 3.17 -
(Frehley).

In our next exiting, flabergastingly brilliant issue we will present reviews of "Dressed to kill" and "Alive" plus the latest KISS epic "Revenge" so send in your reviews people by June 12 and we'll print it (try to keep it short).

Concert Review

KISS: COLUMBUS, OHIO - 1974 -- by Larry Blake.

A very small club called The Agora, in Columbus, Ohio - October, 1974 - Halloween, that's where I first saw an extraordinary band... no...EVENT, called KISS.

The early 70's were a bummer for any rocker just beginning to realize that the sappy pop and disco rubbish on the top wasn't gonna go away for a long while. which had introduced myself, and others, Beatles, The DC5, Kinks, Stones, Who, Yard Byrds etc., had bit the dust. Upchuck band ruled with The Carpenters as STONE DRAG.

Then someone goofed. I heard a new song called "Nothin' to Lose" WOW!. The real Roll all the way!... Fast, loud and with high harmonies (Beatle-like), and a lead-break, that made me think the 60's was hooked.

When I finally found the album, there shock. These guys looked like Batman gone bad. As a comic and S.F. freak, intrigued me more. I HAD to see these Soon as I got word they were gonna play Halloween party, I quickly got a couple agree to go along.

Word was that, since it was a Halloween admission would be only one dollar for make-up, or costume. AWWWWRIGHT! I put on my wildest left-threads, including a bright pink furry some flourescent paint, on my face, and After a wait, in a long and strange line, finally let in. The party was in full was a witch, a Donny Osmond look-a-like, stood in the corner quietly, as someone flinging handfuls of glitter. They announced that a costume

and paint jacket doing of The main Agora the cabinets, SCARY! I 8 or 9 waited. WHAM! from faces THIS had sign lots of lights, in The hot



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K.C. and the
a back-up.

(just ONCE),
thing! Rock N
energetic,
blistering
were back. I

was another
and Robin,
that only
guys play.
The Agora's
of friends to

party,
anyone in

over 60's
vest, slapped
off we went.
we were
swing. There
and Groucho
went by

winner had been chosen. The guy had glitter on his face, and was wearing a top hat, tux and a jock-strap! He also had a fondness for high kicks, while emitting high pitched shrieks laughter. This was NOT your average concert. event was about to happen. Like I said, the was a small place. Well, when I got a look at stage, there was this mountain of speaker stretching from one end to the other, FUCKIN' made my way to a balcony, which placed me about feet above the left side of the stage and

There they were! Looking like some invasion space ... all leather, and studs, with painted and hugh platform shoes. WOW! NOTHING LIKE EVER been imagined before! This big electric flashed on ... "KISS". Suddenly, there was smoke everywhere ... flashes of fire ... police and sirens ... explosions ... WHOOOOO! I was Rock n Roll Heaven. guitar, which had caught my attention, on the

record, was better and LOUDER, than I'd ever imagined. This guy was IT! Hendrix had been great, but he was gone, wasted and destroyed by drugs. This guy, ACE FREHELEY, brought the magic all back. Fantastic! I was going NUTZ!! I couldn't imagine how the drinkers and druggies, in the crowd, were handling this.

All the songs from that first album were there, only bigger, better and LOUDER than the record. The energy coming from that smoking stage was unbelievable, and I had to jump back from the balcony railing I had been leaning over, when the bat-winged guy spat a fireball into the air. These guys were working their tails off and musically they were fresh and very, VERY tight. As I stood watching the three front guys shake their hair from side to side in unison while shouting "WHOO-HOO-YEAH". A vision of the Beatles in the Twilight Zone. I felt I was in on the very beginning of something BIG.

Then it was over. My friends and I wandered out of there excited and totally drained of energy. My hearing was messed-up for 3 solid days, but I'd never been more pleased by any show. Yep. I was hooked bad. Since that day I've seen KISS over fifteen times. Every American tour. Some twice or more. Each stage show, from '74 through '79, topped the ones before. Each one bigger, better, brighter and wilder than the other. Lots of icing or polish had been added. I've even enjoyed the last two tours of the "new" KISS, but I can't help but think back to that first show. For me... THAT was KISS. That was IT, the real thing. If I could have seen them only once ... that's the show I'd want it to have been. ALL of what made KISS special was there, right from the beginning. It's been a fun eleven years. Thank's, you guys, it's been a gas.

Two Name Bands To Give Open Air Rock Concert

Anchorage, Alaska, Saturday Evening, June 1, 1974

Two name rock bands, some local bands and in excess of 2,000 fans are expected to gather tomorrow evening in the parking lot of the Sun Sun-downer Drive-In Theater for what is being billed as the first open air rock concert in Anchorage.

The concert featuring an English group, Savoy Brown, and an American Group, Kiss, will begin at 7:30 p.m. Two other local bands, Flight and Island, are expected to share the stage.

Nebula Productions, sponsors of the concert, said any rain that might dampen the concert grounds should not bother the musicians. The stage will be protected and heated, a spokesman said.

According to the Nebula spokesman, this will be the first time an English rock group like Savoy Brown has toured in Alaska. After appearing here, the group will travel to Eielson Air Force Base outside Fairbanks for another appearance Tuesday.

Organized in name since the mid-1960s, the group made several personnel changes to form a marketable sound. The founder of the group, Kim Simmonds, a guitarist and vocalist, describes the band's sound generally as blues.

Although there have been changes in the band Simmonds

says of his present crew through a promotion sheet. "We were able to help create a blues scene in England and also to some extent an underground scene."

"Incidentally, another reason why I am so enthusiastic about the present group is that it's not until now that Savoy Brown has finally managed to interpret the blues in our own way."

The promotion sheet also calls the band's three guitars an unusual line-up. Other guitarists - vocalists appearing with Simmonds are Miller Anderson and Stan Webb. Webb, the sheet says, is recognized as a good guitarist in England. Jimmy Leverton plays a bass guitar and Eric Dillon is the drummer.

Touring with Savoy Brown in Alaska is a group from New York City named Kiss.

Promotional information describes the group as glitter-rock, freak-rock or thunder-rock. Whatever - rock the group aspires to, their costuming and make-up could be described as weird.

Reportedly their performance follows the same lines - weird. Gene Simmonds, the bass guitarist says, "It's all part of entertainment. What we're doing on stage is simply an extension of the feelings we keep pent up."

Warner Bros., the distributor, threw a party at the Century Plaza Hotel to celebrate the debut of Neil Bogart's Casablanca Records. An attempt was made to re-create the milieu of Rick's Cafe Americaine from the movie *Casablanca*. A pale Humphrey Bogart imitator did some introductions, costumed extras posed as Moroccans, gendarmes and refugees while guests, including Alice Cooper, David Janssen and Hugh Masekela, gambled with chips provided by the house. First prize, for the player with the most chips, was the original Maltese Falcon, from the movie of the same name; second prize was a huge stuffed camel. It would have been a quite pleasant interlude were it not for the performance of Kiss, a rock band with the dubious distinction of being Casablanca's first signing. The Kiss set was brief, and, mercifully, they did not play it again.



KISS MERCHANDISE LIST

The following videos are of EX-/VG± quality. Both videos* are taped on TDK HS 3 hr. video tapes. There are no crappy Akai or NEC tapes used. The video prices include postage & packing ± Certified Mail. Each video is \$35 for subscribers & \$50ea. for non-subscribers. If you buy both videos, at once, you will receive 5 free 4 x 6 color photos. One of each member ± one group shot, of KISS in 1973, with Paul in the Bandit-style make-up. All audios have prices next to them, and are also graded EX-/VG±. Audio tapes are taped on TDK D tapes. We, here at SACRIFICE also have the largest list of videos/audios, here in Australia. Non-subscribers, who didn't get the free audio/video catalogue, can purchase one, for \$5, to the below address. All orders will be sent out two weeks after we receive your order.

VIDEO ONE

- * KISS - Live - Detroit, Mich. - 18.5.90 - (first night) (professionally shot) - 110 mins. - EX- - (sound a bit hissy).
- * KISS - Live - at The Ritz, N.Y.C. - 13.8.88 - (private recording) - 75 mins. - EX-.

VIDEO TWO

- * KISS - Live - Detroit, Mich. - 14.10.90 - 2nd night - (professionally shot) - 102 mins. - EX- - (sound a bit hissy).
- * KISS - Live - Anaheim Stadium - 20.8.76 - (Professionally shot) - 75 mins. - EX- - (full uncut "Destroyer" show, not cuts or flickers).
- * KISS - "God Gave Rock N Roll to You II" - with footage from the movie - European T.V. - 3 mins. EX-.

KISS AUDIOS

- AUDIO NO. 1 - Live - N.Y.C. - 31.12.73 - 30 mins. - VG -
Live - Baton Rouge - 14.7.74 - 31 mins. - VG - \$5.
- AUDIO NO. 2 - Live - Detroit, Mich. - 7/74 - 42 mins. - EX- -
Live - Long Beach, California - 31.5.74 - 42 mins. - VG - \$7.
- AUDIO NO. 3 - Live - Atlanta Auditorium - 30.6.74 - 35 mins. EX-.
Live - Philadelphia, PA. - 3.5.75 - 45 mins. - VG- - \$7.

KISS MERCHANDISE

- * KISS "Alive" - 1990 Magazine, with posters ± pin-ups - U.S.A. - January, 1990. - \$25 mint.
- * Kerrang Magazine No. 174 - February 13, 1988 - Ace Frehley/John Reagan, on cover - (English) - \$20 mint.
- * Kerrang Magazine No. 172 - January 30, 1988 - Paul Stanley, on cover - (English) - \$15 - (little tear on top of cover).
- * The Savoy "KISS of Death" Novel - 1979 - U.S.A. - \$20 - \$30 - VG±.
- * Faces - M.M. Metal Muscle - A tribute to KISS - magazine - Spring, 1986 - complete with pin-ups - U.S.A. - \$35 mint.
- * 'On the Record' Magazine - February, 1990 - complete with posters/pin-ups - U.S.A. - \$20 mint.
- * Circus Magazine - February 28, 1985 - Paul Stanley - U.S.A. - \$25 - VG±.
- * "Dynasty" Tour Book - 1979 - U.S.A. - EX- - \$65.
- * "Hot in the Shade" - hanging record promo. card - mobile - 1989 - U.S.A. - \$25 mint.
- * Ace Frehley face/red logo - plastic key ring - 1980 Australian - \$25 mint.
- * 1980 Gold KISS coin - Australian - \$45 mint.
- * 'Trial Run' No. 6 comic - all KISS colour cover comic - U.S.A. - \$10 mint.
- * KISS "Dr. Love's" House, Part 2 - bootleg - 1 C.D. - \$50 mint.
- * KISS "Love Gun" bootleg - 1 C.D. - \$50 mint.
- * KISS - "What Other Monsters" - bootleg - 1 C.D. - \$50 mint.
- * "Hot in the Shade" Sphinx - white, double-sided T-shirt - size Large - (english) - \$45 mint.
- * Solo album 'faces' t-shirt - black, one-sided - size large - Australian - \$30 mint.
- * "Hard to Believe" red vinyl fold-out 2 L.P.'s - Australian - \$35 mint.
- * 'Chemical People'/'getaway" - 7" single - picture cover - cartoon KISS cover - \$10 mint.

All prices, for videos/audios/Merchandise include postage & packing. For video/audio/merchandise order only, please send Money Orders payable to:

Mark Findeiss - (not KISS "SACRIFICE" or Audio/ videos.

9 Brunnich Place
FLOREY ACT 2615
AUSTRALIA

MIKE DOUGLAS SHOW - 1974.

This video starts off with a Gene interview. It is such a classic. He come on with his '74 costume and the audience can't believe it. He spreads his bat wings, before sitting down, and the camera does a close-up of his platform boots. Middle America is shocked, boys and girls. They saw Alice Cooper, but what they see in the T.V. set is something a step further, KISS. The interview is quite amusing, as Gene snorts his way through it. He casually mentions how appetizing the audience looks to him and this is greeted with laughter, from said audience. Gene also tells the world at large, that he is actually evil incarnate, and how some of the audiences' cheeks and necks look really good to him. Toni, the bat winged woman next to Gene, remarks that "Wouldn't it be funny if, under this, he was just a nice Jewish boy?" and she knows that he is. Anyway, next came Vince Toro and Loise Heath, who won the Kissing contest, and they talk about the KISS off, and then comes the highlight, KISS play "Firehouse" live in the studio and it is totally cool, lots of smoke and excellent playing, from the band, and lots of cool camera angles. When the song is finished, there is plenty of applause, from the audience.

THE DICK CLARK SHOW - 1974.

This show is all live KISS, and I'm not complaining. Three songs performed, by KISS, early in their prestigious career. First up, is "Nothing to Lose", and the boys are in great form. Paul does some cool kicks, in the song, and members of the audience are shown having a good time. Paul introduces the next song, "Firehouse" and it is another killer tune. Peter drums like a madman, Paul and Gene do a routine, and towards the end, the siren comes in and, of course, Gene breathes fire. The last song is "Black Diamond", where there are plenty of shots, of Peter, as he sings and Paul and Ace face each other as they play, and then Paul and Gene play over Ace, as he plays on the floor. The song ends with fireworks and Peter rising into the air, and the crowd love it. Who wouldn't.

Ivica.

AVAILABLE KISS VIDEO LISTING - 1973-74.

- * "Nothin' to Loose/Firehouse/Black Diamond" - live, on the Dick Clark show - 9.2.74 - (1973 costumes).
- * "Hotter than Hell" L.P. advert. - 1974.
- * "Deuce" - live, from Music Express - (Australian T.V.) - 1974.
- * Gene interview + "Firehouse" - live, in the studios on the Mike Douglas Show - 29.3.74.

AVAILABLE KISS AUDIO LISTING - 1973-74.

- * 1971 - "Give it to you Easy" - (Gene/Paul)
- * 1971 - "Wicked Lester" demo's.
- * 1972 - Lynn Christopher L.P. - (Gene and Paul back-up vocals only).
- * 1973 - The Original KISS demo. tape.
- * 1973 - "Kissin' Time" demo
- * 1973 - "Strutter" - live, at Shannon's Pub.
- * 31.12.73 - Live - New York City, N.Y.
- * 1974 - "Hotter than Hell" L.P. advert
- * 9.2.74 - The Dick Clark Show.
- * 14.2.74 - The Midnight Special.
- * 29.3.74 - The Mike Douglas Show.
- * 7.4.74 - Live - Detroit, Mich.
- * 31.5.74 - Live - Long Beach, Calif.
- * 6.74 - Allison Steele Show interview.
- * 30.6.74 - Live - Atlanta Auditorium.
- * 14.7.74 - Live - Baton Rouge, L.A.
- * 7.74 - Live - Washington, D.C.



KISS CONNECTION PAGE

The KISS Connection is a free service for all SACRIFICE members. If you have any kind of ad that you would like to place, or if you are after that special KISS item, or you have things you would like to sell, send your advert in and we will print it free. Please keep it short, and remember, life is one large party. Happy hunting!

FAN CLUBS/FANZINES

- * "OH YEAH" - P.O. Box 1312, Glen Waverley, Victoria, 3150, AUSTRALIA.
- * "KISS STRIKE" - Nicola Ciccarone - P.O. Box 14338, 00149, ROMA, ITALY.
- * "FIREHOUSE MAGAZINE", #66 7158, 138 St., Surrey BC, V3W 7V7, CANADA.
- * "THE NEW ENGLAND COLLECTORS NETWORK" - 168 Oakland Avenue, Providence, RI. 02908, U.S.A.
- * "STRANGWAYS" C/O. - Larry Blake, RT 1, Reedsville, Ohio, 45772, U.S.A.
- * "PHOTOGENIC" C/O. - Mickie Newman, 3848 Millford Drive, Kettering, OHIO, 45429, U.S.A. - (KISS & HEAVY METAL).

SALES/TRADE/PEN PALS.

- * Brian Rademacher - 87 Park Avenue, Iselin, NJ., 08830, U.S.A., (Photos/Merchandise).
- * Joe Marshall - 34137 Florence, Westland, MI., 48185, U.S.A., (photos/merchandise, he's after Aussie memorabilia).
- * Tito Poza Jr. - Copo Minami #102, 1-6-34 Asagaya-Minami, Suginani-Ku, TOKYO, 166, JAPAN, (Japanese Merchandise, include I.R.C.).
- * Dan Starr - 2562 S. Mansfield Avenue, Los Angeles, Calif. 90016, U.S.A., (photos/merchandise, include I.R.C.).
- * Mark Piotrowski - P.O. Box 6015, Fullerton, CA., 92634, U.S.A., (KISS Merchandise, include I.R.C.).
- * Rene Buntbroich - Mathiasstr 24-26, W-5000, Koln 1, Germany (KISS Merchandise).
- * KISS SACRIFICE Fanzine - c/- Mark Findeiss, 9 Brunnich Place, FLOREY, ACT, 2615, AUSTRALIA, (Merchandise, KISS audios/videos from 1973/91).
- * Ivica Radacic - 8 Braund Pl., Kambah, ACT, 2902, AUSTRALIA (Wants KISS audio/video traders, your list gets mine & NO TIME WASTERS PLEASE).
- * Gerhard Wimmer - P.O. Box 62, A-1217, Vienna, Austria. (Merchandise, for sale/trade).
- * Shaun Tyler, 53 Lamonerie Street, TOONGABBIE, Sydney, N.S.W., 2146. AUSTRALIA, (after KISS, and Ramones, merchandise).
- * John Briggs - 2 Fraser Street, NEWTOWN, TASMANIA, 7008, AUSTRALIA, (has KISS pencils, etc., for sale).
- * Vince Baldwin - P.O. Box 717. PENRITH. N.S.W., 2751, AUSTRALIA.

* "FIREHOUSE FOTOS" - 257 Pacific HWY, Charlestown, NSW, 2290, AUSTRALIA or
2 Mulga St., Windale Heights, NSW, 2306, AUSTRALIA (KISS PHOTOS).
When writing to any of the above Fan Clubs/Fanzines/Pen Pals etc, please make
sure you send a SSAE (stamped self addressed envelope) to the Australian
addresses, or 2 I.R.C.'s (International Reply Coupons), to ensure that you
receive a reply. If you don't send these, you won't receive a reply.



THE END OF THE FANZINE

- * Mark Findeiss: The Bitchin' Boss.
- * Ivica Radacic, Mark Findeiss, Marilyn Williams: The Editor's from Hell.
- * Marilyn "Lethal Weapon" Williams: Typing.
- * Kim "Moody" Findeiss, Ivica Radacic: Computer Lay-out.
- * Mark Findeiss & Ivica Radacic: Magazine Lay-out.

We would like to thank the following people, for all their help:

KISS, for without them, this Fanzine would not be possible. Steven Hirst, Ashley O'Toole, Eric and Frank (Oh Yeah Fanzine), Ratt and Polygram in Sydney, Gerhard Wimmer, Larry "Cartoon" Blake, Ronn Roxburgh (Firehouse Fanzine), Nicola Ciccarone (KISS Army International), Clinton Meredith for being Clinton, Jozz for having the best head of hair in the world, and Vince Baldwin, for without his help, this issue would not be possible.

We would also like to thank (in no particular order), Larry Blake, Dan Starr and Brian Radmacher for some of the photos that appear in this issue, all other photos/pictures taken from the "Sacrifice" archives.

Joe Marshall is cordially thanked for supplying the photos that appeared on the flyer for this prestigious fanzine.

Our thanks also go to Canberra's premier thrash band Armoured Angel for the use of their border artwork on the merchandise pages.

Lastly we would to thank all you out there who bought this issue and the record stores who stock it (next issue we will print the stores' names)

Last note: We would like to hear your comments/ideas on this Fanzine, send in your letters a month before July 24 which is the release date for our second issue that is on the year 1975 so if you would like to write something on that era send it in, thanks people.

KISS SACRIFICE is published quarterly by Dead Goat Productions - C. 1992. Thanks to Copy Qik, Canberra, for the printing.



This and every issue is dedicated
to the late, great Eric Carr.
(R.I.P.)



KISS FREAKS

ace peter gene paul
eric bruce mark vinnie

AUSTRALIA

ROCK 'N' ROLL ALL NITE AND PARTY EVERY DAY

